

Edition Eulenburg

68
1671

Le Chasseur maudit

Symphonic Poem

by

CÉSAR FRANCK

First performed 31st March, 1883, at Paris, Société
Nationale de Musique.

Edited and

with Foreword by André Coeuroy

UNIVERSITY OF TORONTO

12,082

4/7/63.

EDWARD JOHNSON
MUSIC LIBRARY



Ernst Eulenburg, Ltd, 36/38 Dean St., London, W.1

Edition Eulenburg G.m.b.H., Zurich

Eulenburg Miniature Scores, 881 Seventh Ave., New York 19

C. FRANCK, LE CHASSEUR MAUDIT

Kurz nach der Beendigung der *Béatitudes* verfasste Franck 1882 den *Chasseur Maudit*. Zu dieser fruchtbaren Schaffensperiode gehören auch *Prélude, Choral et Fugue*, die *Variations Symphoniques*, die *Sonate für Violine und Klavier*, das *Quartett* und die drei *Choräle für Orgel*.

Der *Chasseur Maudit* (Der erwünschte Jäger) wurde durch die *Bürgerballade* inspiriert. Ziemlich treu folgt Franck dem Gang der Dichtung. Schon am Anfang wird der dramatisch-religiöse Charakter durch Hörnerfanfare und Glockenklang hervorgehoben. Als Vorboten des wilden Rittes eilen einige Geigenläufer dem breiten Gebet der Streicher voran. In einem schnellen $\frac{9}{8}$ -Tempo tönt der Hörnerschall wieder (Echo der Fagotte, Oboen und Klarinet-

ten). Sodann greifen die Geigen das derbe, mit der chromatischen Klage der Holzbläser kontrastierende Rittesthema. Allmähliches Stillwerden des Orchesters. Den gestopften Hörnern entspringt als letzter Ruf eine klägliche Septime, in ein dumpfes Paukenrollen verhallend. Diesen bewegten Seiten folgt ein stattliches H-moll-Andante. Nach und nach belebt sich der Rhythmus. Aus den Violinen *con sordini* gleiten hurtige Läufer. Endlich ertönt in der ursprünglichen Tonalität von G-moll das Rittesthema wieder. Dieses wird jetzt von schrillen Piccolopassagen durchbohrt. Wilder und wilder wird der Ritt bis zum $\frac{3}{4}$ -Presto, einem echten Höllentanz des Vollorchesters.

Paris.

André Cœuroy.

Le Chasseur Maudit

1

César Franck

1822-1890

Andantino quasi allegretto ♩ = 104

Flauto piccolo

2 Flauti

2 Oboi

2 Clarinetti in B

4 Fagotti

I II
Corni in F
III IV

2 Trombe in F

2 Cornetti a Pistoni
in B

2 Tromboni

Trombone 3 e Tuba

Timpani G-D-C

Campane G-D

Piatti

Triangolo

Gr. Cassa

Violino I

Violino II

Viola

Violoncello
e Contrabasso

The score is written for a full orchestra. The woodwind section includes piccolo, flutes, oboes, clarinets in B, and bassoons. The brass section includes horns in F, trumpets in F, cornets in B, and trombones. The percussion section includes timpani, bells, cymbals, triangle, and gong. The string section includes violins I and II, viola, and cello/contrabass. The score shows the first few measures of the piece, with some woodwinds and brass instruments having specific melodic lines marked with dynamics like 'f' and 'p'.

longo

10

20

Fl. *pp* *sf*

Cl. *ppp* *sf*

Cor. (F) *molto sf* *dim.*

Timp. *f dim.*

Vi. *con sordini* *f dim.* *pp* *p.* *sf*

Vla. *con sordini* *pp* *f* *p.* *sf*

Vo. *f dim.* *ppp* *pp ma cantabile*

Cb. *f dim.* *poco sf* *pizz.*

Cor. (F) *f* *f* *f* *f* *f*

40

Fl. *f* *poco a poco cresc.* - -

Ob. *f* *poco a poco cresc.* - -

Cl. *f* *poco a poco cresc.* - -

Fg. *f* *poco a poco cresc.* - -

Timp.

Camp.

VI. *mf espress.* *poco a poco cresc.* - -

Vla. *pp.* *f* *poco a poco cresc.* - - *cresc.*

Vc. *f* *poco a poco cresc.* - -

Cb. *f* *poco a poco cresc.* - -

Fl.
Ob.
Cl.
Fg.

Cor. (F)
Tbe. (F)
Cor. & P. (B)
Tbn. e Tb.

Timp.
Camp.
Pl.
Trgl.

VI.
Vla.
Vc.
Cb.

Fl.

Ob. *zu 2*

Cl. *zu 2*

Fg. 12. *f* 3. 4. *f*

Cor (F) *ff* *f* *3.* *ff* *cresc.*

Tbe. (F)

Cor à P. (B) *zu 2* *ff* *cresc.*

Tbn. e Tb. *mf* *mf*

Timp. *sempre cresc.*

Camp. *sempre cresc.*

Pl. *f* *sempre cresc.*

Trgl. *f*

Ca.

Vi. *sempre cresc.*

Vla. *sempre cresc.*

Vc. *sempre cresc.*

Cb. *sempre cresc.*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

(F)

Tbc.

(B)

E. & P.

(B)

Tbni.

e. Tb.

Timp.

Camp.

Pl.

Trgl.

Ca.

Vi.

Vla.

Vc.

Cb.

zu 2

zu 2

zu 2

zu 4

fff trem.

Fl.picc.

Fl.

Ob.

Cl.

Fg.

Cor.
(F)Tbo.
(F)Cor. & P.
(B)Tbni.
& Tb.

Timp.

Camp.

Pl.

Trgl.

Ca.

Vl.

Via.

Vc.

Cb.

L'istesso Tempo

80

Ob.

Cl.

Fg.

Cor. (F)

zu 4

ff

1.2

p

p

Ob.

Cl.

Fg.

Cor. (F)

zu 4

ff

4.

Ob.

Cl.

Fg.

Cor. (F)

Cor à F. (B)

90

p

p

p

zu 2

ff

Poco più animato $\text{♩} = 120$

VI. *pp sostenuto* *ten.* *ten.*

Vla. *pp sostenuto* *ten.* *ten.*

Vc. *pp sostenuto* *trm.*

Cb. *pp sostenuto*

Ob. 100 *mf* *zu 2* *f*

Cl. *mf* *f*

Fg. *a 2* *mf* *f* *mf* *f* *mf* *f*

Cor. (F) *mf* *p* *mf*

Timp. *mf*

VI. *f* *f* *cresc.* *mf* *f* *p* *f*

Vla. *f* *f* *cresc.* *mf* *f* *p* *f*

Vc. e Cb. *f* *f* *cresc.* *mf* *f* *p* *f*

Bassi

Fl. *zu 2*

Ob. *p sf p f mf*

Cl. *f mf*

Fg. *p sf p f mf*

Cor. (F) *1. 3. mf 2. 4.*

Tbe. (F) *f*

Or. à P. (B) *f pp p*

Timp.

VI. *sf cresc. f sf mf*

Vla. *sf cresc. f sf mf*

Vc. e Cb. *sf cresc. f sf mf*

13

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Timp.

Vi.

Via.

Vc.

Cb.

cresc.

f

stacc.

tr.

ru 4

ru 2

ru 2

7

110

Fl. *f* *cresc.* *ff* zu 2

Ob. *f* *cresc.* *ff*

Cl. *f* *cresc.* *ff*

Fg. *f* *cresc.* *ff*

Cor. (F) 1. 3. *f* 2. 4. *cresc.*

Tbe. (F) *mf* 1. *cresc.* zu 2

Cor. à P. (B) *mf* *cresc.* zu 2

Tbnl. e. Tb. *f* *cresc.*

Vl. *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

Cb. *f* *cresc.*

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (H)

Tbni. e Tb.

Timp.

VI.

Vla.

Vc.

Cb.

N/15

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tub. (F)

Cor. & P. (B)

Ten. & Tb.

Timp.

VI.

Vla.

Vc. & Cb.

Bassi

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (F)

Tbn. e Tb.

Timp.

Vl.

Vla.

Vc. e Cb.

muta. G in F#

ff

ff

zu 2 130

Ob. *ppress.*

Cl. *p*

Fg. *p*

Cor. (F) *p*

Vi. *p* pizz.

Vla. *p* pizz.

Vc. *ppizz.*

Vc. *dim.*

zu 2

Fl. *p*

Ob. *molto inf.*

Cl. *molto inf.*

Fg. *molto inf.*

Cor. (F) *p*

Vi. *mf*

Vla. *cresc.*

Vc. *mf*

Vi. *f* *uniti* *dim.* *p*

Vc. *f* *uniti* *dim.* *p*

Vc. *f* *dim.* *p*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. (F) *ff* zu 2

Tbe. (F) *ff* zu 2

Cor. & P. (B) *ff*

Tbri. e Tb. *ff*

Timp. *ff*

VI. arco *molto cresc.* *ff*

Vla. *molto cresc.* *ff*

Vc. arco *molto cresc.* *ff*

Cb. *p* *molto cresc.* *ff*

Fl. picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Vl.
 Vla.
 Vc.
pp
ppizz.
 Vc. a)

Ob.
 Cl.
 Fg.
 Vl.
 Vla.
 Vc.
 e Cb.
 arco
 unti
 arco
 Bassi

Fl. *zu 2*

Ob.

Cl.

Fg.

Vi. *pp* *pizz.* *arco* *pp*

Vla. *p* *div.* *pizz.* *div.*

Vc. *p* *pizz.*

Cb. *pizz. p*

Fl.

Ob.

Cl.

Fg.

Vi.

Vla.

Vc. *sf*

Fl. *mf* zu 2
 Ob. *mf* zu 2
 Cl. *mf* zu 2
 Fg. *pp* 1. *mf*
 pp 3. *mf*
 Vl. *pp sostenuto* *mf* *ten.*
 pp sostenuto *mf* *ten.*
 Vla. *arco* *mf*
 Vo. e Cb. *pp Bassi* *mf*

Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 Fg. *pp* *mf*
 pp *mf*
 Vl. *pp* *mf*
 pp *mf*
 Vla. *pp* *mf* *tr.*
 Vo. e Cb. *pp* *mf*

160

Fl.

Ob.

Cl.

Fg.

Cor.
(F)

Vi.

Vla.

Vc.
e Cb.

sf

sf

sf

sf

p

zu 2

zu 2

1.3.

2.4.

sf

p

sf

p

sf

sf

molto cresc.

div.

p

p

uniti

molto cresc.

div.

sf

sf

uniti

molto cresc.

arco

p

sf

sf

molto cresc.

Fl. picc. *f*

Fl. *f sf sf*

Ob. *f sf sf*

Cl. *f mf sf*

Fg. *f mf*

Cor. (F) *f mf mf*

Timp. *f*

VI. *mf f mf sf sf*

Vla. *mf f mf*

Vc. e Cb. *mf f mf mf*

div.

170

1. picc. *ff*

Fl. *ff* zu 2

Ob. *ff* zu 2

Cl. *ff* zu 2

Fg. *ff* zu 2

Cor. (F) *ff* zu 2

Tbe. (F) *ff* zu 2

Cor. à P. (B) *ff* zu 2

Tbni. e Tb. *ff*

Timp. *ff*

Vi. *ff* *f* *trmn*

Via. *ff* *f* *trmn*

Vc. e Cb. *ff* *f* *Bassi*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

1.2. zu 2
3.4. zu 2

zu 4

Cor.
(F)

Tbe.
(F)

Cor. à P.
(B)

Tbni.
e Tb.

Timp.

fff

Vi.

Vla.

Vc.

Vc. 2.

Bassi

f. pcc.

Fl.

Ob.

Cl.

Fg.

Cor.
(F)

Tbe.
(F)

Cor. à P.
(B)

Tbni.
e Tb.

Timp.

Vi.

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format. It begins with a dynamic marking of *f. pcc.* and a tempo marking of 180. The score is divided into two systems. The first system contains the Flute, Oboe, Clarinet, Bassoon, Cor Anglais (F), Trombone (F), Horn in B-flat, Trumpet and Trombone, and Snare Drum parts. The second system contains the Violin, Viola, Violoncello, and Contrabass parts. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some articulations like *tr* (trills) and *tr* (trills) with wavy lines. The key signature has one sharp (F#) and the time signature is 2/4. The page number 34 is in the top left, and 180 is in the top right.

zu 2

Fl. picc.

Fl. zu 2

Ob. zu 2

Cl. zu 2

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbn. e Tb.

Timp.

VI.

Vla.

Vc. e Cb.

Bassi

Detailed description: This page of a musical score, numbered 35, contains staves for various instruments. The woodwind section includes Flute piccolo, Flute (2 parts), Oboe (2 parts), Clarinet (2 parts), and Bassoon. The brass section includes Cor Anglais (F), Trombone (F), Cor Anglais (B), and Trombone and Tuba. The percussion section includes Timpani. The string section includes Violin I, Viola, Violoncello, and Contrabasso. The score is written in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings play melodic lines with slurs, while the brass and percussion provide harmonic support. The Flute, Oboe, and Clarinet parts are marked 'zu 2', indicating they are to be played by two players.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.
(F)

Tbe.
(F)

Cor. à P.
(B)

Tbni.
e Tb.

Timp.

VI.

Vla.

Vc.
e Cb.

1.3.
2.4.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

Vl.

Vla.

Vc. e Cb.

muta F# in G

ff dim.

ff dim.

zu 2

Ob. *p espress.*

Cl.

Fg.

Cor. (F)

Vi. *pizz.* *div.* *uniti* *div.*

Vla. *p*

Vc. e Cb. *pizz.* *p* *mf*

zu 2

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Vi. *uniti* *arco*

Vla. *uniti* *arco*

Vc. e Cb. *arco*

Fl. ploc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. & P. (B)

Tbul. e Tb.

Timp.

VI.

Vla.

Vo.

Cb.

mf

f

ff

molto cresc.

ff

Fl. picc.

Fl. *zu 2*

Ob.

Cl. *zu 2*

Fg.

Cor. (F) *zu 4*

Tbe. (F) *zu 2*

Cor. à P. (B)

Tbni. e Tb.

Timp. *ff*

Vi.

Vla.

Vc. *dim.*

Cb. *dim.*

Bassi *dim.*

F1. *mf*

Ob. *mf*

Cl. *mf* zu 2

Fg. *mf espr.*

VI. *mf espr.* sul G

Vla. *mf espr.* div.

Vc. *pp* pizz.

Cb. *mf*

210

F1.

Ob.

Cl.

Fg.

Cor. (F) *mf*

Timp. *mf*

VI. *p cresc.*

Vla.

Vc.

Cb.

1. picc. *ff*

Fl. *ff* *fespress.*

Ob. *ff* *fespress.*

Cl. *ff* *fespress.*

Fg. *ff* *fespress.*

Cor. (F) *ff* *zu 2* *mf*

Tbe. (F) *ff*

Cor. à P. (B) *ff*

Tbni. e Tb. *ff*

Timp. *ff*

Vi. *ff*

Vla. *ff* *unite* *p*

Vc. e Cb. *ff* *arco* *Bassi*

Fl.

Ob.

Cl. *zu 2*

Fg. *zu 2*

Cor. (F)

Vi. *fespress.*

Vla. *fespress.*

Vc. e Cb. *fespress.*

div.

Detailed description of the musical score: The page contains eight staves of music. The top two staves are for Flute (Fl.) and Oboe (Ob.), both playing a rhythmic pattern of eighth notes. The next two staves are for Clarinet (Cl.) and Bassoon (Fg.), both playing a more complex rhythmic pattern with slurs and marked 'zu 2'. The fifth and sixth staves are for Horns (Cor. (F)), playing a simple rhythmic pattern. The bottom three staves are for Violins (Vi.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.), all playing a slow, sustained line marked 'fespress.'. The Violin part includes a section marked 'div.' (divisi) with a long note.

220

Fl. *f* *sempre cresc.*

Ob. *f* *sempre cresc.*

Cl. *sempre cresc.*

Fg. *sempre cresc.*

Cor. (F) *f* *sempre cresc.*

Cor. à P. (B) *mf* *sempre cresc.*

Vl. *f* *sempre cresc.*

Vla. *f* *sempre cresc.*

Vc. *f* *sempre cresc.* *div. 2*

Cb. *f* *pizz.* *arco* *sempre cresc.*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbn. e Tb.

Timp.

Pi

Ca.

Vl.

Vla.

Vc.

Cb.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.
(F)Tbn.
(F)Cor. à P.
(B)Tbni.
e Tb.

Timp.

Pi.

Ca.

Vl.

Vla.

Vc.
e Cb.

Bassi

Musical score for page 50, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Percussion, and Strings. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The instruments are arranged in a standard orchestral layout. The Flute parts (Fl. picc. and Fl.) are in the upper register. The Oboe, Clarinet, and Bassoon parts are in the middle register. The Horns (Cor. (F) and Cor. à P. (B)), Trumpets (Tbn. (F)), and Trombones (Tbni. e Tb.) are in the lower register. The Percussion parts (Timp., Pi., Ca.) are in the lower register. The String parts (Vl., Vla., Vc. e Cb.) are in the lower register. The score includes various musical notations such as notes, rests, and dynamics. The Flute parts have a *secco* marking. The Horns and Trombones have a *zu 2* marking. The Percussion parts have a *secco* marking. The String parts have a *secco* marking. The score is divided into two systems, with the first system ending at the first measure of the second system.

FL. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor à P. (B)

Tbni. e Tb.

Timp.

VI.

Vla.

Vc. eCb.

Bassi

Detailed description: This is a page of a musical score, page 51. It features a woodwind section with Piccolo Flute, Flute, Oboe, Clarinet, and Bassoon. A brass section includes two French Horns (F), two Trumpets (B), and Trombones/Tuba. The percussion section consists of Timpani. The string section includes Violins, Viola, and Violoncello/Double Bass. The score is written in a key signature of one flat (B-flat) and a common time signature. The woodwinds and brass play sustained notes with some dynamics markings. The strings play a rhythmic pattern in the lower register, with the double bass part showing some chordal textures.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

VI.

Vla.

Vc. e Cb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 52, measure 230. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into two systems. The first system includes parts for Piccolo Flute (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes parts for Horns in F (Cor. (F)), Trumpets in F (Tbe. (F)), Horns in B-flat (Cor. à P. (B)), Trombones and Trombones (Tbni. e Tb.), and Timpani (Timp.). The third system includes parts for Violins (VI.), Violas (Vla.), and Violoncello and Double Bass (Vc. e Cb.). The notation is standard for a symphony orchestra, with various note values, rests, and dynamic markings.

Fl. *pp*

Ob. *pp* zu 2

Cl. *pp*

Fg. *pp*

Pi. *pp*

Ca. *pp*

Vi. *pp*

Vla. *pp*

Vc. e Cb. *pp*

Detailed description: This page of a musical score, numbered 53, features a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The strings consist of Piccolo (Pi.), Cymbals (Ca.), Violins (Vi.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The score is divided into two measures. In the first measure, the woodwinds and strings play a complex, rhythmic pattern. The Flute and Oboe parts are marked with a piano-piano (*pp*) dynamic. The Clarinet and Bassoon parts are also marked *pp*. The Piccolo and Cymbals parts are marked *pp*. The Violins, Viola, and Violoncello/Double Bass parts are marked *pp*. In the second measure, the woodwinds and strings continue their pattern. The Flute and Oboe parts are marked *pp*. The Clarinet and Bassoon parts are marked *pp*. The Piccolo and Cymbals parts are marked *pp*. The Violins, Viola, and Violoncello/Double Bass parts are marked *pp*.

Fl ploc. *pp* *cresc.*

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Cl. *pp* *cresc.*

Fg. *pp* *cresc.*

P1. *pp* *cresc.*

Ca. *pp* *cresc.*

Vl. *poco cresc.* *pp*

Vla. *poco cresc.* *pp*

Vo. e Cb. *poco cresc.* *pp*

Fl. picc. *pp*

Fl. *pp*

Ob. *pp* *zu 2* *p cresc.*

Cl. *pp* *zu 2* *p cresc.*

Fg. *pp* *zu 2* *p cresc.*

Cor. (F) *pp* *2. 4.* *p cresc.*

Tbe. (F) *pp* *1.* *p cresc.*

Cor. à P. (B) *pp* *1.* *pp cresc.*

Tbne. e Tb. *pp* *Tb.* *pp cresc.*

Pi.

Ca.

Vl. *p cresc.*

Vla. *p cresc.*

Vc. e Cb. *p cresc.*

Fl. pic.

Fl.

Ob.

Cl.

Fg.

Cor.
(F)

Tbe.
(F)

Cor. à P.
(B)

Tbni.
e Tb.

Timp.

Vl.

Vla.

Vc.
e Cb.

240

sempre cresc.

ff

sempre cresc.

ff

sempre cresc.

ff

sempre cresc.

ff

sempre cresc.

ff

sempre cresc.

ff

sempre cresc.

ff

sempre cresc.

ff

sempre cresc.

ff

sempre cresc.

ff

sempre cresc.

ff

sempre cresc.

ff

1. 3.
2. 4.

zu 2

tr

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Fl. picc. *fff*

Fl. *fff*

Ob. *fff*

Cl. *fff*

Fg. *fff*

Cor. (F) 1.3. *fff*

2.4. zu 2

Tbe. (F) *tr* *fff*

Cor à F. (B) *fff*

Tbn. e Tb. *fff*

Timp. *fff* muta G in F#

Pi. *fff secco*

Ca. *fff secco*

Vi. *fff*

Vla. *fff*

Vc. e Cb. *fff* *sempre fff* Vc. #

Ob.
Cl.
Fg.
Cor. *zu 4 con sordini ff*
Vla.
Vc. *molto dim. - pp*

Cl. *2.*
Fg.
Cor. (F) *1.3.*
Tbe. (F)
Cor. à P. (B)
VI. *2.*
Vla.
Vc. *pp*

Fl. *260*
Fg.
VI.
Vla.
Vc. *molto cresc.*

Fl. *ff*

Ob. *ff*

Cl. *ff* 2. *pp*

Fg. *ff* *pp*

Cor. (F) *ff*

Timp. *mf*

Vla. *ff* *dim.* *pp*

Cor. (F) *poco a poco dim.* *pp* 270

Timp. *poco a poco dim.* *pp* *pp*

Vl. *pizz.* *f* *pp*

Vla. *f* *pp* *arco*

Vc. *pizz.* *f* *pp*

Cb. *f* *pp*

Molto lento $\text{♩} = 66$

1.2.

Fg. *ppp* arco
 Vl. I
 Vla. *ppp* div. arco *molto lento*
 Vc. *ppp* arco
 Cb. *ppp* arco

Fg.
 Vl. *ppp* arco
 Vla. *ppp*
 Vc.
 Cb.

280

Cl.
 Fg. *mf*
 Tb. solo *mf*
 Vl. *mf*
 Vla.
 Vc.
 Cb.

Fl. *ff* *pp* *zu 2*

Ob. *ff* *pp* *zu 2*

Cl. *ff* *pp* *zu 2*

Fg. *ff* *pp*

Cor. *ff* *pp* *3. 4. senza sordini*

Cor à P. (B) *ff* *pp*

Tb. *ff* *pp*

Timp. *ff* *pp*

Vl. *ff* *molto dim.* *ppp*

Vla. *ff* *molto dim.* *ppp*

Vc. *ff* *molto dim.* *ppp* *div.*

Cb. *ff* *molto dim.* *ppp*

Fg. *ppp*

Vl. *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

E

Fg.

Cor. à P (B)

Tb.

VI.

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P (B)

Tb.

Timp.

VI.

Vla.

Vc.

Cb.

200
zu 2

mf

f

ff

pp

ff

pp

mf

pp

1. 3. 2. 4. ff

pp

ff

pp

ff

pp

mf

ff

pp

mf

ff

pp

mf

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.* *mf* zu 4

Tbe. (F) *molto sostenuto* *mf*

Cor. à P. (B) *molto sostenuto* *mf*

Toni. e Tb. *mf* zu 2 *b.* *mf* zu 2

VI. *cresc.* *mf*

Vla. *cresc.* *mf* *div.*

Vc. *cresc.* *mf* *uniti*

Cb. *cresc.* *mf*

300

Fl. *mf* *molto cresc.* *ff*

Ob. *mf* *molto cresc.* *ff*

Cl. *mf* *molto cresc.* *ff*

Fg. *molto cresc.* *ff* *p*

Tbe. (F) *molto cresc.* *f* *p*

Cor. à P. (B) *molto cresc.* *f* *p*

Tbni. e Tb. *molto cresc.* *ff* *molto meno f* *p*

VI. *molto cresc.* *ff* *p*

Vla. *molto cresc.* *ff* *p*

Vc. e Cb. Bassi *molto cresc.* *ff* *p*

Fl. *p* *poco cresc.* *mf* *F* zu 2

Ob. *p* *poco cresc.* *mf* *p* zu 2

Cl. *p* *poco cresc.* *mf* *p*

Fg. *poco cresc.* *mf* *p* zu 4

Cor. (F) 1. 3. *p*

Tbe. (F) 1. *p*

Cor. à P. (B) *poco cresc.* *mf*

Tbnl. e Tb. *poco cresc.* *p*

Vi. *poco cresc.* *mf* *p*

Via. *poco cresc.* *mf* *p*

Vc. solo *p*

Vc. e Cb. *poco cresc.* *mf* *p*

Fl. *sempre cresc.*

Ob. *sempre cresc.*

Cl. *sempre cresc.*

Fg. *sempre cresc.*

Cor. (F) *sempre cresc.*

Tbe. (F) *sempre cresc.*

Tbni. e Tb. *sempre cresc.*

Vl. *sempre cresc.*

Vla. *sempre cresc.*

Vc. solo *sempre cresc.*

Vc. e Cb. *sempre cresc.*

Poco rall. Più animato $\text{♩} = 96$

FL. *ff* *molto dim.* *pp*

Ob. *ff* *molto dim.* *pp*

Cl. *ff* *molto dim.* *pp*

Fg. *ff* *molto dim.* *pp*

Cor. (F) *ff* *molto dim.* *pp*

Tbe. (F) *ff* *molto dim.* *pp*

Cor. à P. (B) *ff* *molto dim.* *pp*

Tbni. e Tb. *ff* *molto dim.* *pp*

Timp. *ff* *molto dim.* *pp* muta F# in G

VI. *ff* con sord. *pp*

Vla. *ff* con sord. *pp*

Vc. solo *ff*

Vc. *ff* *molto dim.*

Cb. *ff* *molto dim.*

Fl. *cresc.*

Ob. *pp cresc.*

Cl. *cresc.*

Fg. *cresc.*

Vl. I. *cresc.*

Vla. *cresc.*

Fl. *f sf molto dim.*

Ob. *f sf molto dim.*

Cl. *f sf molto dim.*

Fg. *f sf molto dim.*

Cor. (A) *f sf molto dim.*

Vl. I. *f sf molto dim.*

Vla. *f sf molto dim.*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor. (F) *pp*

Vi. *pp* div.

Vla. *pp* div.

320

Ob. *p cresc.* *pp*

Fg. *zu 2 tr.* *p cresc.* *pp*

Cor. (F) *pp* 3.

Vi. *p*

Vla. *p*

Fl. picc. *pp* *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Fg. *cresc.* *f*

VI. 1. *f*

Vla. *f*

Fl. picc. *molto dim.*

Fl. *sf* *molto dim.*

Ob. *sf* *molto dim.*

Cl. 1. *f* *molto dim.*

Cor. (F) 1.2. zu 2 *f* *molto dim.*

VI. *f* *molto dim.*

Fl. piccolo

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Vi.

Vla.

Vc. e Cb.

pp

pp

pp

pp

1.2. 

3.4. 

1.

pp

pp

pp



Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni.

VI.

Vla.

accelerando

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* zu 4

Cor. (F) *ff*

Tbe. (F) *f* 3 *ff* 3

Cor. a P. (B) *f* 3 *ff* 3

Tbni. e Tb. *ff* 3 zu 2

Vl. *ff* 3 3

Vla. *ff* 3 3

Vc. *ff*

Allegro molto (♩ = 152)

Fl. picc.

Fl.

Ob.

Cl.

Fg.
1.2.
3.4.

Cor.
(F)
zu 2

Tbe.
(F)

Horn. A.
(B)

Tbni.
e Tb.

Timp.
ff

Vi.

Vla.

Vc.

Cb.
ff

secca

Fl. picc. *fff* *secca*

Fl. *fff* *secca*

Ob. *fff* *secca* *p*

Cl. *fff* *secca* *p*

Fg. *fff* *secca* *p*

Cor. (F) *1. 2.* *3. 4. zu 2* *1. 3. zu 2* *2. 4. zu 2* *fff* *secca*

Tbe. (F) *fff* *secca*

Corà P. (B) *fff* *secca*

Tbni. e Tb. *fff* *secca*

Timp. *ff pp* *molto cresc.* - *fff* *secca*

Vi. *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff*

Ob.
Cl.
Fg.
Cor. à P. (B)
VI.
Vla.
Vc.
Cb.

zu 2
3
f
p
mf
div. mf
pizz. p
div. mf
tr
arco
ff
pizz. p
div. mf
tr
arco
ff
pizz. p
mf
ff
pizz. mf

Ob.
Cl.
Fg.
Cor. (F)
Tbe. (F)
Cor. à P. (B)

1. 2.
zu 2
3
f
mf
p
p

VI.
Vla.
Vc.
Cb.

mf
div. mf
tr
arco
p
pizz. p
div. mf
tr
arco
p
pizz. p
mf

sul G -
uniti

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.
(F)Tbe.
(F)Cor. à P.
(B)Tbnl.
e Tb.

Timp.

Vi.

Vla.

Vc.

Cb.

Fl. picc. *ff*
 Fl. *ff*
 Ob. *p* *ff*
 Cl. *ff* *p*
 Fg. *p*
 Cor. (F) *ff* *mf*
 Tbe. (F) *ff*
 Cor. à P. (B) *ff*
 Tbnl. e Tb. *ff*
 Timp. *ff*
 Vi. *ff* *mf* *p* *p marcato*
 Vla. *ff* *p*
 Vc. *pizz. p* *arco ff*
 Cb. *pizz. p* *arco ff*

1.2.

sul G

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbc. (F)

Cor. à P. (B)

Tbni.

Timp.

Vi.

Vla.

Vc.

Cb.

The musical score consists of 14 staves. The top two staves are for woodwinds: Flute piccolo and Flute. The next three are for woodwinds: Oboe, Clarinet, and Bassoon. The next four are for brass: Cor Anglais (F), Trombone (F), Horn in C (B), and Trumpet. The fifth is for Timpani. The bottom five staves are for strings: Violin, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, dynamics (p, ff), and articulation (accents, slurs). Some parts have '3' or '3.3' markings, likely indicating triplets. There are also 'zu 2' markings for some brass instruments.

zu 2

mf marcato

zu 2

mf

p

p

pizz.

pizz.

p



zu 2

370

p

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ff

ff

ff arco

Fl.

Ob.

Cl.

Fg.

Cor. à P. (B)

VI.

Vla.

Vc.

Cb.

zu 2 3

f *p*

mf *mf* *mf* *mf*

pizz. p *tr* *arco ff* *uniti*

mf *mf* *arco ff* *uniti*

mf *arco ff* *uniti*

mf

The musical score is arranged in two systems. The first system includes the woodwinds: Fl. picc., Fl., Ob., Cl., and Fg. The second system includes the brass: Cor. (F), Tbe. (F), Cor. à P. (B), and Tbn. Below these are the string sections: VI., Vla., Vc., and Cb. The score spans four measures. The woodwinds and strings are marked with *f* (forte) or *ff* (fortissimo). The brass instruments have specific instructions: Cor. (F) and Tbn. play *ff* with a triplet of eighth notes, marked "1. 3." and "2. 4." with *ff*. Cor. à P. (B) plays a dotted rhythm, marked "zu 2". The strings play a rhythmic pattern, with VI., Vla., and Vc. marked *f* and Cb. marked *f*. In the final measure, VI., Vla., and Vc. are marked *ff* and *molto dim.* (molto diminuendo), while Cb. is marked *ff*. Dynamic markings *f* and *ff* are also present for Fl. picc., Fl., Ob., Cl., and Fg. in the first and second measures. Performance instructions "zu 2" and "3" (triplet) are scattered throughout the woodwind parts.

FL.picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni.

Vi.

Vla.

Vc.

Cb.

molto dim.

pp

p cresc.

dim.

p

pp

dim.

p

pp

dim.

pp

Flpicc. *ff* zu 2

Fl. *mf cresc.* - *ff* *dim.*

Ob. *ff* *dim.*

Cl. *ff* *dim.*

Fg. *ff* *dim.*

f cresc. - *ff*

Cor. (F) *f* zu 4

Tbe. (F) *f* zu 2

Cor à P. (B) *f* zu 2

Tbni. e Tb. *f* zu 2

Timp. *ff*

VI. *ff* pizz. arco

Vla. *ff* pizz. arco

Vc. *ff* pizz. arco

Cb. *ff* pizz. arco

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Cor (F) *ff* *f*

VI. *ff* *div.* *ff* *ff*

Vla. *fff sempre*

Vc. *fff sempre*

Cb. *ff* *ff*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbn. e Tb.

Vl.

Vla.

Vc.

Cb.

zu 2

1.3.

1.2.

1.

ff

dim.

ff 2.4.

3.4. 7

mf

molto cresc.

ff

3

div.

mf

400

Fl.picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Cor. *f*

Vl. *p* *ff*

Vla. *ff espress.*

Vc. *ff*

Cb. *ff*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.
(F)

Tbe.
(F)

Cor. a P.
(B)

Tbn.
e Tb.

Vl.

Vla.

Vc.

Cb.

p

pp

pp.

pp.

pp

pp

pp

pp

zu 2

zu 2

f

f 3

1.

Tuba solo

pp

pp

uniti

pizz.

div.

div. pizz.

pizz.

tr

tr

tr

tr

pp

pp

pp

uniti arco

uniti arco

uniti arco

sostenuto e marc.
arco

*p*sostenuto e marc.

Fl. *poco a poco cresc.* *f*

Ob. *f*

Cl. *f*

Fg. *poco a poco cresc.* *f* zu 2

Cor. (F) *poco a poco cresc.*

Tbn. (F) *f*

Cor. à P. (B) *f*

Tbni. e Tb. *poco a poco cresc.*

VI. *poco a poco cresc.* *div.* *f*

Vla. *poco a poco cresc.* *f*

Vc. e Cb. *poco a poco cresc.*

Bassi *poco a poco cresc.*

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Fg. *mf* *cresc.* zu 2

Cor. (F) *mf* *cresc.*

Tbe. (F) *mf* *cresc.*

Cor. à P. (B)

Tbni. e Tb. *mf* *cresc.*

Vl. *mf* *uniti* *cresc.*

Vla. *mf* *uniti* *cresc.*

Vc. e Cb. *mf* *cresc.*

Fl. picc.

Fl.

Ob.

Cl. zu 2

Fg. zu 2

Cor. (F) zu 2

Tbe. (F) zu 2

Cor. à P. (B) zu 2

Tbni. e Tb.

Timp.

Vl. div. 7 *uniti* *ff*

Vla. div. 3 7

Vc. e Cb. 3 3

Fl. picc.

Fl.

Ob.

Cl.

Fg. *zu 4*

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

VI.

Vla.

Vc. e Cb.

The musical score is arranged in three systems. The first system contains five staves: Fl. picc., Fl., Ob., Cl., and Fg. (with the instruction 'zu 4'). The second system contains five staves: Cor. (F), Tbe. (F), Cor. à P. (B), Tbni. e Tb., and Timp. The third system contains three staves: VI., Vla., and Vc. e Cb. The key signature is one flat (B-flat), and the time signature is 2/4. The woodwinds play melodic lines with various articulations, while the brass and strings provide harmonic support.

FL. picc. *secca*

Fl. *secca* *p* *sf*

Ob. *secca* *p* *sf* *zu 2*

Cl. *secca* *p* *sf*

Fg. *secca* *p* *sf*

Cor. (F) *secca* *p* *sf*

Tbe. (F) *secca* *p* *sf*

Cor. à P. (B) *secca* *p* *sf*

Tbni. e Tb. *secca*

Timp. *secca*

VI. *div.* *ff* *pizz.* *uniti* *ff* *arco* *pizz.*

Vla. *pizz.* *p* *arco* *pizz.*

Vc. *pizz.* *p* *arco* *pizz.*

Cb. *pizz.* *p* *arco* *pizz.*

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Cor. à P. (B)

Vl.

Vla.

Vc.

Cb.

sf

sf

zu 2

f marcato

f marcato

zu 2

f marcato

sf

sf

sf

sf

sf

sf

p

ff

uniti

div.

f

f marcato

f marcato

f marcato

f marcato

f

f

Fl. *f* *zu 2*

Ob. *dim.* *f* *dim.*

Cl. *dim.* *f* *1.*

Fg. *dim.* *mf* *f marcato* *zu 2* *dim.*

Cor. (F) *mf* *f marcato* *dim.*

Tbe. (F) *mf* *f marcato* *3.* *dim.*

Cor. à P. (B) *mf* *1.*

Vl. *dim.* *upiti* *f* *div.* *dim.*

Vla. *dim.* *f* *dim.*

Vc. *dim.* *f* *dim.*

Cb. *f*

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Cor. à P. (B)

Vl.

Vla.

Vc.

Cb.

7

zu 2

p

f

pizz.

Fl. *fu 2*

Ob. *f*

Cl. *molto cresc.* *f*

Fg. *1. 2.* *3. 4.* *cresc.* *f*

Cor. (F) *cresc.*

Cor. à P. (B) *2.* *p* *cresc.* *f*

Vi. *molto cresc.* *f* *div.*

Via. *cresc.* *f*

Vc. *div.* *f*

Cb. *f*

Ob. *ff*

Cl. *ff* *3.4* *dim.*

Fg. *ff* *arco* *dim.*

Vla. *ff* *arco* *espress.* *dim.*

Vc. *ff* *espress.* *dim.*

Fl. picc. *p* *zu 2*

Fl. *p* *zu 2*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Fg. *p* *cresc.*

Cor. (F) *p* *cresc.*

Tbe. (F) *zu 2* *mf* *cresc.*

Cor. à P. (B) *mf* *cresc.*

Vi. *p* *arco* *arco*

Vla. *pizz.* *p* *cresc.* *arco*

Vc. *pizz.* *p* *cresc.* *arco*

Cb. *pizz.* *p* *cresc.* *cresc.*

Fl. *ff* *molto dim.*

Ob. *ff* *molto dim.*

Cl. *ff* *molto dim.*

Fg. *ff* *molto dim.*

Vl. *f* *molto dim.*

Vla. *f* arco *molto dim.*

Vc. e Cb. *f* Bassi *molto dim.*

ff 2.4.

ff 1.3.

Fl. *p* *poco a poco*

Ob. *p* *poco a poco*

Cl. *p* *poco a poco*

Fg. *p* *poco a poco cresc.*

Cor. (F) *p* *poco a poco cresc.*

Tbe. (F) *p* *poco a poco cresc.*

Tbni. *p* *poco a poco cresc.*

Vl. *p* *poco a poco cresc.*

Vla. *p* *poco a poco cresc.*

Vc. e Cb. *p* *poco a poco cresc.*

p 1.2.

470

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor. (F) *zu 4*
poco a poco cresc.

Tbe. (F) *poco a poco cresc.*

Cor. à P. (B) *mf*

Tbni. *mf* ————— *f*

VI.

Vla.

Vc. e Cb.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Vl.

Vla.

Vc. e Cb.

mf *f* *f*

mf *f* *f*

Fl.
 Ob.
 Cl.
 Fg.
 Cor. (F)
 Tbe. (F)
 Cor. à P. (B)
 Tbn. e Tb.
 Timp.
 Camp.
 Vl.
 Vla.
 Vc. e Cb.

ff
ff
 1. 2.
 3. 4. *ff*
f
ff
ff
secco
secco
secco
secco
ff
ff
ff
ff
ff

zu 2
 zu 2
 1. 2. zu 2
 3. 4. zu 2
 zu 2
 zu 2
 zu 2
 zu 2

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

Camp.

VI.

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 485 through 490. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Horns in F (Cor. (F)), Trumpets in F (Tbe. (F)), and Cor Anglais in B (Cor. à P. (B)). The third system includes Trombones and Tubas (Tbni. e Tb.), Timpani (Timp.), and Cymbals (Camp.). The fourth system includes Violin I (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The number 490 is printed above the first measure of the first system.

Fl. picc. *ff marcatisissimo*

Fl. *marcatissimo*

Ob. *marcatissimo*

Cl. *marcatissimo*

Fg. *marcatissimo*
1. 2. zu 2
3. 4. zu 2

Cor. (F)

Tbe. (F) *marcatissimo*
zu 2

Cor. à P. (E) *marcatissimo*
zu 2

Tbni. e Tb. *marcatissimo*

Timp.

Camp.

VI. *marcatissimo*

Vla. *marcatissimo*

Vc. *uniti*

Cb.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe (F)

Cor. à P. (B)

Tbni. e Tb.

Camp.

Vl.

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a band, numbered 110 and 500. It contains 13 staves of music, each with a label on the left. The staves are: Fl. picc., Fl., Ob., Cl., Fg., Cor. (F), Tbe (F), Cor. à P. (B), Tbni. e Tb., Camp., Vl., Vla., Vc., and Cb. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score is divided into four measures. The Fl. picc., Fl., Ob., Cl., and Fg. staves are grouped together with a brace on the left. The Cor. (F), Tbe (F), and Cor. à P. (B) staves are grouped together with a brace on the left. The Tbni. e Tb. staff is grouped with a brace on the left. The Vl., Vla., Vc., and Cb. staves are grouped together with a brace on the left. The Camp. staff is a single line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings and articulation marks throughout the score.

Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (F)
Cor. à P. (B)
Tbni. e Tb.
Timp.
Pi.
Ca.
Vi.
Vla.
Vc.
Cb.

Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tbe. (F)
Cor. à P. (B)
Tbni. e Tb.
Timp.
Pi.
Ca.
Vi.
Vla.
Vc. e Cb.

zu 2
zu 2
zu 2
zu 4
zu 2
zu 2
zu 2
zu 2
zu 2

Bassi

Detailed description: This page contains the musical score for measures 510 through 514. The score is for a full orchestra and strings. The woodwind section includes Piccolo Flute, Flute, Oboe, Clarinet, Bassoon, and Cor Anglais (F). The brass section includes Trumpets (F), Trombones (F), and Horns in C (B). The percussion section includes Timpani, Snare Drum, and Cymbals. The string section includes Violins, Violas, and Cellos/Double Basses. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. There are several dynamic markings and articulation marks throughout. The key signature has one flat, and the time signature is 4/4. The page number 112 is in the top left, and the measure number 510 is at the top center. The word 'Bassi' is written at the bottom left of the string section.

520

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

Pi.

Ca.

Vi.

Vla.

Vc. e Cb.

zu 2

zu 2

zu 2

zu 2

zu 2

zu 2

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

VI.

Vla.

Vc.

Cb.

zu 4

1. 2.

3. 4.

1. 3.

2. 4.

1. 3.

2. 4.

3

3

3

3

530

Ob. *dim.* *p*

Cl. *dim.* *p* zu 2

Fg. *dim.* *p* 1. 2.

Cor. (F) *dim.* *p*

Tbe. (F) *dim.*

Cor. à P. (B) *dim.*

Vl. *dim.*

Vla. *dim.* *p dim.*

Vc. *dim.* *p dim.*

Cb. *dim.* *p dim.*

540

Fl. picc.

Fl.

Ob.

Cl.

Fg. *1. 2. zu 2*
ppp *ff*

Cor. (F)

Tbe. (F)

Cor. a P. (B)

Tbni. e Tb.

Timp. *ppp* *ff*

Vi.

Vla. *ppp* *ff*

Vc. *ppp* *ff*

Cb. *ff*